

THE
GIRL
OF THE
GOLDEN
WEST

STRAIGHT DRAMA

AT ALL THEATERS



JOHN E. SHERRIN

OLGA NETHERSOLE
IN "THE LABYRINTH"
NATIONAL THEATRE

OLGA NETHERSOLE'S VIEWS ON DIVORCE

Eminent English Actress Explains That the Marriage Bond
Should Not Be Severed When There
Are Children.

an enemy. Jim Hackler is a curious composite of easy, good-heartedness, sentiment, and fierce hate. His frequent allusions to what "Bill says" (referring to the immortal bard) are extremely amusing.

The village ne'er do well, the fat, slothful husband of the energetic boardinghouse keeper; the elderly candidate for office; the editor of the county paper, unscrupulously tall, lean, and fierce; the smart, scrappy youth of the grocery store, are other amusing characters.

The cast is the same one which figured in the long run at Wallacks and other American cities, including Maelyn Arbuckle, Willis P. Sweatman, Grace Fisher, Cecile Calhoun, Edwin Chapman, George S. Christie, Charles Fisher, Fred Rock, Thomas Lawrence, George Kicketts, W. J. Crow, J. Sidney Macy, E. R. Phillips, Guy Tully, Martha Conway, and Anna Buckley.

Chase's—Berzac's Circus.

Chase's faces this week with the supreme confidence that it has arranged a polite vaudeville program of rare amusement proportions as one that will bear comparison more than equally with the most memorable bills in the history of the Chase regime.

The third special engagement for this bill will vie with the circus in arousing laughter. They have been some time out of vaudeville, and were starred in "Mrs. De Laney, of Newport." The court artist to the Sultan of Turkey, an Algerian, by name Abdel Kader, will be presented with his three veiled hours from the Far East. It is said Abdel Kader does the most beautiful painting in tempera colors, creating perfect and beautiful color effects with lightning rapidity.

George W. Day, the black-face sobriety disturber, will be another of the popular offerings—Rae and Brosche will illustrate "A Woman of Few Words." Kimball and Donovan will give their fine banjo playing of operatic and popular selections. The comic motion picture subject will be the "Summer Boarders Down on the Farm."

Academy—Shepard's Pictures Tonight.

Moving pictures this season are better than ever, as the subjects produced during the summer months just passed are far in advance in every respect of last season's productions. The offering at the Academy tonight will include a long list of the most interesting features, among which will be seen one of the greatest comedy hits of the season, "The Whole Damm Family," also one of the most dramatic pictures plays that has ever been produced, "For a Father's Honor."

Then there is "Hop o' my Thumb," a familiar fairy tale, in which every character will be recognized by every one who has heard the story. There will be a concert by the Academy Orchestra during the entire performance.

Academy—"Dangers of Working Girls."

In point of novelties, the new melodrama, "Dangers of Working Girls," which will hold the boards at the Academy all week, has more than the usual

Miss Olga Nethersole and the eminent French dramatist, Paul Hervieu, are in accord upon one thing; they believe that divorce is too lightly regarded, and that the future of the nation depends upon the home as a perfect unit. Much the same idea, promulgated by President Roosevelt, in his memorable doctrines upon childless marriages and loveless homes; but while the President has been a staunch advocate in this country against race suicide, M. Hervieu has for several years been advocating identically the same thing in Paris.

The result of his agitation was a drama, "The Labyrinth," which created a tremendous sensation in Paris, and led to a senatorial inquiry as to the reason for the decrease of the birth rate in France. M. Hervieu appeared before the commission, and boldly advocated the passage of a law to compel married people to love each other. The word "Love," he declares, does not exist in the civil code regulating marriages.

Miss Nethersole, who to a certain extent may be regarded as Hervieu's disciple in America, by reason of her enthusiastic approbation of Hervieu's play, arrived in Washington Thursday, and among other things said in connection with "The Labyrinth."

"The play is nature's own argument against divorce where there are children to be reared. It does not aim to repeal or abolish divorce altogether. Undoubtedly there are cases when divorce may seem justifiable, but not under any circumstances if there are children."

"My new play teaches that a child will always serve as the link to bind together the affections of a divorced couple, and to draw them, consciously or uncon-

sciously, toward one another. But, if either of the parties has married again, what an insurmountable barrier is erected between them, legally, by their own folly, when in after years they realize their mistake, and that all their common hopes and desires are centered in their child. This is the situation in "The Labyrinth."

"The play is a tragedy—a tragedy because it is intensely human, and because it is human, beautiful. Here is an honorable woman who has belonged to two men. Both have been, and are, her husbands. The second husband she does not love; conscience prevents her returning to the first, whom she does love. How will she tread this labyrinth—she and her two husbands?"

"Suppose the second only leaves the scene—he then leaves the love of Marianne and her first husband free, but her honesty will not let her take it. And her second husband, who adores her, will not kill himself just to let her remarry her first husband. Yet the first husband alone would not disappear either, because he loves Marianne, and knows that she loves him in return. She is incapable of two loves. One solution alone is possible—the death of both men. There is no other solution. It is terrible, but it is true and inevitable, and the author is to be praised for daring to portray the truth, even to its truthful end."

"This, then, is the main idea of the piece. In bringing Marianne to her first husband—though it was in a moment of erring weakness—the author has sought to show the controlling force which brings a woman back to the man she has first loved."

share. Every act is replete with stirring situations, which crowd each other to such an extent that the auditor never wearies. First, the working of the police in an opium joint, and an underground chamber of mysteries, in which the hapless victims are terrorized by a villainous criminal, who practices in their presence some of the mysticisms of the Far East. The final climax is an exceptionally strong one. It shows the blowing up, by dynamite, of this gruesome place, and the exciting and timely rescue of the unfortunates by the crew of one of the New York police boats.

Lyceum—"New Century Girls."

"The New Century Girls" will be the offering at Lyceum Theater this week. The great success attained by this attraction has caused the management to add many expensive novelties. The scenery and costumes are entirely new, and the twenty chorus girls are said to be pretty and sweet voiced. The curtain raiser is termed "The Taking of Raffles," and the closing burlesque, "In South Dakota." Both are hilarious affairs with plenty of music, witicism and general jollification. The first part will be followed by an olio of clever specialties, among them Barries and Stockwell, Stewart and Desmond, Adelaide Marsden, Sabini and Grovini, Barry and Wolford, and Jack McCabe.

Columbia—"Little Johnny Jones."

George M. Cohan, who is at present fulfilling a highly prosperous engagement of two weeks at the Chestnut Street Theater, Philadelphia, where "Little Johnny Jones" (although in its third repeat in the Quaker City), is packing the theater nightly, will come to the Columbia Theater for a return engagement of one week beginning Monday, October 30.

Mr. Cohan's company remains exactly the same as when presented here last year; the only change that will be noticeable is in the costume and scenic environment, which will be found absolutely new and attractive.

The sale of seats for Mr. Cohan's engagement at the Columbia Theater will begin at the box office of that playhouse on Thursday morning next.

Belasco—"Mrs. Temple's Telegram."

Week beginning October 30 the attraction at the Belasco Theater will be "Mrs. Temple's Telegram," a farce of exceeding cleverness. It abounds in comedy situations and clever surprises, each one leading up to the other until the audi-

and "played the part" instead of being a real queen. The fact that the public reflects the old school interpretation does not indicate that "we think our fathers fools, as wise we grow," but merely that the tastes of the audience of today differ from those of the past, and there must be compliance with present conditions.

Those actors and actresses who are successfully essaying Shakespearean roles today have finally adopted the same plan of adapting Shakespeare to the modern school. That this is a hard task is unquestioned, for the beautiful, polished diction of the Shakespearean drama is not in accord with our realistic, materialistic and unvarnished dialogue of today. Nevertheless, the human nature of the Shakespearean character is the same as that of our twentieth century man and therefore the interpretation according to modern styles is not impossible.

Liberalizing the edict has gone out that there must be only suppressed emotion. Perhaps in our revision from the old school of tempestuous passion we have gone a little too far toward the other extreme and the effort to best moderation in order to obtain smoothness may have almost reached the state of entire subsidence. But be this as it may, the audience of today demands that Shakespeare's dramas should be handled according to the same methods that govern any other plays.

It is a deplorable fact that many of our best actors, in attempting to hold the Shakespearean mirror up to nature, succeed only in reflecting such a distorted image that it reminds one of the grotesque reflections thrown by concave looking glasses in a "midway mystic maze."

At the Theaters.

Belasco—Blanche Bates.

Since the announcement of the inaugural of the Belasco Theater in this city, the profoundest interest in theatrical circles as well as among theatergoers of Washington, centers in the production of "The Girl of the Golden West," beginning tomorrow night, which played a highly successful engagement at Albaugh's Theater, Baltimore, last week. There is always more or less interest in all new plays but when a play bears the trademark of Mr. David Belasco and emanates from his studio, interest is doubled and in the case of "The Girl of the Golden West," the interest in Washington appears to be doubled. "The Girl of the Golden West" is destined to enjoy a long run in New York, and the fact that a number of New York critics will come to Washington especially to see the play in advance of the opening in New York, lends interest to the event.

Miss Bates' last appearance here in "The Darling of the Gods," attracted a fashionable crush at her every appearance, and there is every evidence of crowded houses to see her in her new play. Robert Hilliard, who plays the lead next to Miss Bates, is also popular in this city.

"The Girl of the Golden West," whom Miss Bates will portray, is a harum-scarum sort of a lassie, who loves with

Rant Not in Favor

Attitude of Modern Theatergoers Toward Shakespearean Productions—Occasional Lack of Enthusiasm Due to Actors' Shortcomings.

"The audience does not know its Shakespeare as in former days," declared one of America's foremost actresses recently when asked for an explanation of the lack of enthusiasm, which as a rule has marked the presentation of Shakespearean plays in the past few years. This actress added that in the halcyon days when the Elizabethan plays were received everywhere with loud acclaim, the theater-going public had made a study of the plays before they were presented and that the great poet's philosophy was received by ears that were willing to hear and eyes that were anxious to see. Today, so it is alleged, these conditions are changed; the audience no longer takes that interest in any special event because of the multitude of plays presented each season.

There may be much truth in such an hypothesis, but it certainly is not one that is fully satisfying. In the first place few will admit that the average audience of today is more ignorant upon Shakespearean subjects than the audiences of a generation ago. It is true that there were many Shakespearean scholars then, all of whom have not worthy successors today. But the general average, it would appear, is in favor of the modern audience. This is true for many reasons, primarily because modern culture absolutely demands a certain amount of familiarity with the masterpieces of literature. There was certainly no such demand upon the women and hardly upon the men of half a century ago. Then, modern inventions and competition have so cheapened the production of books that today even the humblest homes can boast a complete set of Shakespeare. Furthermore, the boy or the girl who does not attend college today is the exception. It was just the reverse formerly. And in every college in the country a study of the Shakespearean drama is a requirement of the

English course. Still another evidence of the people's interest in Shakespeare is the fact that upon the announcement in any city of the early appearance of "Hamlet," "Macbeth," or any other of his masterpieces, the public libraries are immediately besieged by readers eager to secure annotated editions of that particular play. These facts, apparently at least, indicate that the public is only too anxious to welcome a creditable production.

Where the Fault Lies.

Is not the fault rather to be found in the actor's misconception of just what the public desires in the matter of interpretation? An incident occurring in one of the Southern States last season will serve to illustrate the idea.

A well-known traveling tragedian was presenting "Macbeth," and he was quite severely criticised in one city for mouthing his speeches and "sawing the air with his hand." In other words, he was accused of "tearing his passion to tatters, to very rags, and spitting the ears of the groundlings." The actor in question was goaded to a reply, and in an open letter declared that he was giving a faithful reproduction of Forrest's "Macbeth." Now, assuming, for the sake of argument, that his rendition was a fairly good imitation of Forrest's performance, it was at best nothing more than an imitation and this word in itself is in almost every instance a bar to greatness. But even the fact that his acting was an imitation would probably not have called forth such criticism as he received had this been all. The cause lay much deeper.

An entirely new school of acting has come into vogue in the past decade. The actors and actresses of today no longer advocate the robust, grandiloquent and stentorian style in other plays. Why should they do so in Shakespearean roles? It would seem that many actors, who endeavor to present Shakespeare, have the idea that they must throw aside all that they have followed and learned in the new school of acting and must assume the old school style, because the public once applauded that.

Public Is Logical.

As a matter of fact the playgoing public is perfectly logical and it demands the same standard of work in Shakespeare as in the modern drama. An otherwise praiseworthy production of "The Winter's Tale" was marred recently by the rantings of Leontes and Polixenes in the first act, and even the Hermione of the occasion momentarily fell in line with the old style